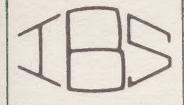


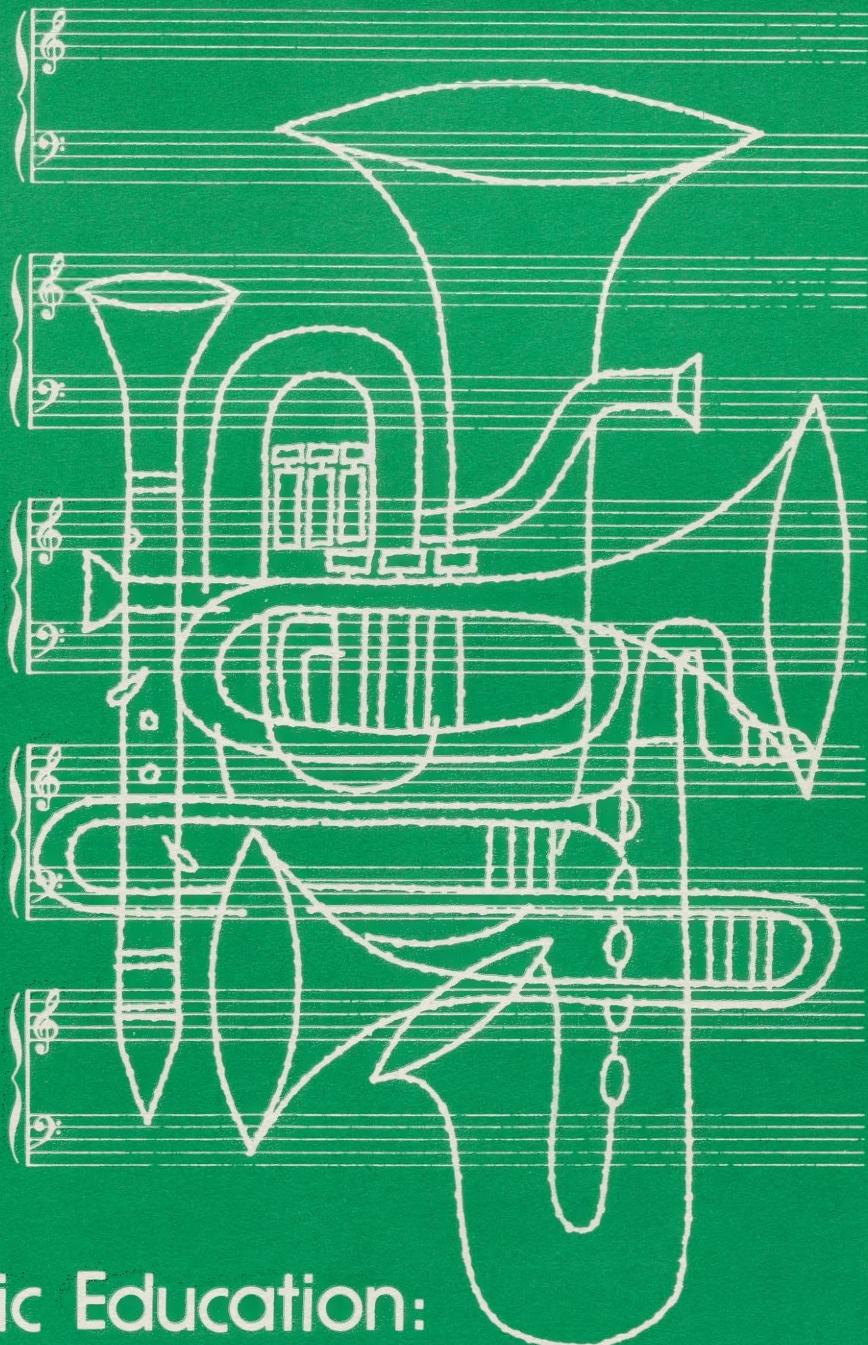
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the journal of college radio

March, 1979

Vol. 16, No. 4



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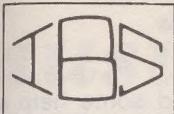
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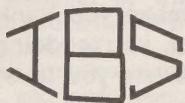


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the journal of college radio



March, 1979
Vol. 16, No. 4

Editor
JEFF TELLIS

Published by the
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The JOURNAL OF COLLEGE RADIO is published 5 times per year [February, March, April, October, November] by the Intercollegiate Broadcasting System, Inc. [a non-profit organization]. Editorial, publishing and sales offices are located at 339 Windsor Highway, Newburgh, N.Y. 12550. Address all correspondence to The JOURNAL OF COLLEGE RADIO, Box 592, Vails Gate, N.Y. 12584.

The JOURNAL OF COLLEGE RADIO was founded in 1941 by the Intercollegiate Broadcasting System, Inc., using the title IBS Bulletin. The name was changed in 1955 to IBS Newsletter. In 1964 it became College Radio and in 1969, The Journal of College Radio.

Annual subscription price is \$5.00. Single copy price available on request. Outside the U.S.A. add \$1.00 per year for postage.

Send subscription order and changes of address to Circulation, The Journal of College Radio, Box 592, Vails Gate, N.Y. 12584. On changes please include both old and new address plus address label from back of Journal if possible.

from the editor

Though you may have expected this issue to contain abundant amounts of material about the recently held IBS National Convention in Washington, D.C., it doesn't. For a number of reasons. First, our publication schedule is a bit off due to earlier delays, and secondly, we're still trying to recover from the physical and mental exhaustion of the weekend. By almost every measure, the convention was the most successful in our 40-year history. Over 1,500 people were there, a record high attendance. More importantly, the program of sessions was one of the strongest we've ever put together, covering virtually every major topic of interest at one time or another over the weekend.

It was evident that college radio is changing, and becoming ever more responsive to the needs of its local community. At the same time, major changes are coming at the higher levels, with new FCC rules and proposals, recommendations by the Carnegie Commission on the Future of Public Broadcasting, new

legislation being introduced in Congress to re-write the Communications Act of 1934, and the pressures created by the scarcity of space on the dial.

The importance of college radio was evidenced by the stature of many of the speakers on the program. FCC Commissioner Tyrone Brown, Congressman Lionel Van Deerlin, and former FCC Commissioner Nicholas Johnson were among the notables. Nick Johnson's luncheon address, and the panel on the Communications Act re-write with Nick and Congressman Van Deerlin were a couple of the obvious highlights. Other sessions concentrated on content with a more low-key approach, but the information provided was directly aimed at station interests and concerns.

The only major criticism that seems to have surfaced was about some of the hospitality suite activities. We agree that, in some cases, things got out of hand, much more so than expected if you observed the sense of responsibility displayed by delegates at the sessions themselves. And, we hope to work with record companies and station people to try to resolve those problems for next year.

One way or another, it was the kind of convention that made you think a lot more about the kinds of things you're doing at your own station . . . from the operational and administrative end to the programming itself. That kind of self-examination has to take place, and it's a lot easier to at least start the process when you're removed from the physical surroundings of the station. Conventions are good for firing people up to work on new ideas and improvements.

But, don't let this heightened interest get lost or submerged as thoughts turn to upcoming final exams and the Summer. In fact, Summer has become one of the best times for working on new ideas and improvements because the pace of things is usually quieter. With the newly changed minimum operating requirements, many stations will find themselves on the air over the Summer for the first time, and others are facing upcoming changes in power and/or frequency.

And, if you need some help along the way, remember IBS is here, as close as a phone or mailbox.

Keep in mind, the end result of your station's operations is the programming you broadcast and the resulting service it provides.

In this issue, we've got some material on programming which will hopefully make you think a bit more about what you're doing . . . and maybe motivate you to try a few new things.

By next issue, we should have some more on the convention. Which reminds me to ask any of you who took pictures at the convention to send along some copies to us for possible use. The same goes for anyone who has decent tapes of any of the sessions. Particularly with the tapes, we may be able to circulate a list of those available, and somehow get them to those who are interested, but couldn't be there.

And, should you be someone who enjoys writing, a reminder that the Journal of College Radio is always looking for articles on topics related to college radio, in almost any area of operations, engineering, news, sports, music, programming, etc. If something special is working well at your station, write and tell us about it. Try not to make it a "golly-gee, how great we are" article, but make it informative and relate it to other stations' possibly adapting the idea to use themselves. Both light and heavy pieces are welcome. There's no monetary compensation, but, you could get your article published in a national Journal, and besides helping those who read it, it doesn't look bad on a resume.

Our "Free Classifieds" idea drew a respectable response for the February issue, but interest seems to have dropped off. We'll still keep it open and offer a free classified ad to any IBS member-station who wants one to use for selling equipment, buying equipment, or exchanging information.

And, while you're working on all this, see what you can do about those final exams and term papers. After all, you can help your station a lot more if you manage to avoid flunking out.

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music aesthetic education: a new dimension for educational radio

by Richard A. Askoff

In discussing the concept of music education, via radio, we should begin with some understanding of what the term means. Music education, in the traditional sense, is segmented for academic purposes into the domains of history, theory, composition, and performance. For music students, these approaches have great value. But transferring the traditional educational practice of the music conservatory to the radio is simply another attempt at the old "instructional" programming of years gone by. For the radio audience, we should look in the direction normally called "music appreciation," but only if used in the sense of an expanded aesthetic awareness of all music, not just "classical" idioms.

Aesthetic education has as many definitions as it does theorists. One possible textbook definition is as follows:

Aesthetic education can be defined as education which has as its goals the shaping of sensitivity to and perception of beauty or expressiveness in art, artifact, or nature, and which seeks to do so through a study of the objects and processes of artistic creation.¹

Compare this with a statement of musical programming goals by one prominent non-commercial broadcaster, Russell Walsh:

. . . to expand our listener's awareness, diversify their interests, and enlarge their world.²

While not identical, the aims of the

former program certainly enrich those presented by Mr. Walsh. We can look, I believe, to some of the interesting research being done in the field of aesthetic education in our attempt to salvage, and redefine, "educational" broadcasting.

• • •

It should be understood at the outset that an attempt to be "educational" all day long is doomed to failure and dilution. Radio is expected to provide programming for many hours of the day, and individual station staff members often are on-air for many hours at a stretch, many days a week. The tremendous amount of programming that radio can consume must be taken into account in devising a strategy for any kind of programming. More importantly, people don't listen to radio like they used to . . . sitting around the living room with ears riveted to the crackling speaker. These are just two of the medium's characteristics that must be taken into account before any attempts are made at designing a programming concept. Also, we might consider that many of the educational stations now available are programmed by students, with little broadcasting expertise and usually, little musical training. While not necessarily a liability, lack of musical training often creates a feeling of inferiority when attempting to deal with "classical" idioms.

Radio and Music Today

Before discussing specific programming ideas, it's necessary to examine the role that radio plays in our musical life today. How important is radio? What does it mean in terms of the concert hall, music festivals, and music school?

The problem, now, is that those areas of our formal education which deal with the symbolic and value content of our culture do so almost entirely in terms of the past. By and large, they avoid immediate relevance to the external cultural environs in which the person finds himself. Outside the school, university or other educational institution, these environs are those of the film, TV, radio, the pictorial magazine and massive advertisement of an enormously proliferated "mass" culture brought into being by our accelerated technology. It is largely within these media, now on a global scale, that the symbolic and value communication of our cultural situation is carried on.³

While personal attendance at music events is not completely a habit of the past, the importance of the live concert has diminished greatly as a force in musical culture. The radio, and the phonograph record, have replaced concert-going as the principal factor in musical evolution. To what end?

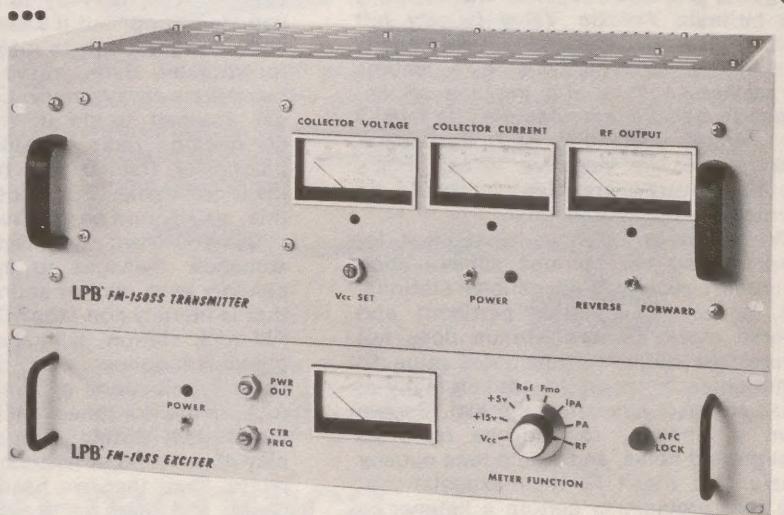
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Hindemith, had this to say about a hypothetical, modern radio listener:

... by his very nature [he] can never be reached by any sincere endeavor of a musician; a listener who never existed in earlier times . . . of the most degenerate type, who is surrounded by music every minute of his daily life. When he first came into touch with this continuous stream of music, he enjoyed it as a musical treat. Then he got used to the permanent outpour of sound, and now he does not listen at all. Yet he wants to have this lulling noise, and the only time he feels uncomfortable is when by some mechanical defect his sound distributor ceases to emit its gifts. There is no question of quality, of characteristic expression, of ethical aims, of moral effects. Everything else disappears, if the one condition is accepted: a non-stop flow of faceless sound . . . Our musical drunkard's only meaningful move is to turn the faucet on in the morning and shut it off at night.⁴

Obviously, the way the radio is used by listeners is an important consideration in any effort to use the medium in an educational manner. Broadcasters are at least partly responsible for listening patterns, and reversing whatever led to the creation of this "music junkie" should be one of our goals. Russell Walsh, again:

One reason educational broadcasting has not realized its potential is that it has usually addressed itself to a limited audience, one that is pre-sold on what it has to offer. Just as the "top-40" station has staked out one limited audience . . . the typical educational station has chosen its own limited audience with an essentially "classical" repertoire. Legions of confirmed music lovers have relied on an educational station to satisfy their musical appetite, but if the station's goal is to enlarge its listeners' horizons and increase their sophistication, this service does not fully implement its objectives.⁵

Walsh goes on to describe three "positive" criteria for selection of music to program, and one "negative" factor. They are **Intrinsic Artistic Value** (wisely left undefined); **Cultural Authenticity** (meaning a work "motivated by a genuine or spontaneous artistic impulse as opposed to being a 'manufactured' to meet a commercial demand"); and **Pertinence**. **Ubiquity** is the negative value; if it's available everywhere else, it should be avoided on educational radio.

Walsh's views of music selection for programming bear serious consideration by music directors of educational stations. Yet, artistic, authentic, pertinent and diverse music on one station does not insure that station's educational value. In some cities, listeners can obtain many of these things by twisting the dial. People have a tendency to use the radio as background noise, and would tune out any music that didn't fit their expectations. The real problem is getting a listener to listen, in a meaningful way, to music, and to help him or her to appreciate what is heard, in the aesthetic sense.

A Program for Music Aesthetic Education: Step One

The first problem, as pointed out before, is getting people to listen. Not an easy matter, considering the status of radio in the average person's life. What do we mean by **listen**, as opposed to "radio on as you do the dishes" listening? The best way to find out is to learn the difference ourselves. Then, we can try to find ways to help those on the other end of the transmitter.

Here's an experiment that you can repeat as often as you wish, it's actually a form of "ear-training" and is good for you. Turn off the lights, and put on a piece of music that you know and like. While it's playing, try and "let go" of your conscious will. As the meditators say, notice your thoughts, and let them go by. You are trying to "get into" the music, something you do on occasion but now, by non-will. Every irrelevant thought you may have is an interference. Don't think about being bored, or what the record jacket says, or about a book you are reading, or anything else beside what is directly obtainable from the music. When you don't notice the room, the record player, other people . . . when there is no longer a "you listening" to "the music," you are truly **listening**. If all of this sounds corny and commonplace, it's because it is. But, it's also difficult.⁶ If you don't have too many interfering thoughts with the first piece, try a piece of music you don't know, perhaps from an idiom you don't particularly like (classical, jazz, rock, etc.). It gets harder to pay attention now, but keep at it. You've got to try and not try, think without thinking, and all of those other Zen moves. If you feel anything for music at all, then at some points, you have listened in this way. The object of the "experiment" is to stretch your ability to "get into" music. The catch is that you aren't allowed to even have an "object."⁷

What you are doing is the first, necessary step to increased awareness of music. There's more, but before moving on we should explore some of the implications of this type of listening, and the ways in which we program music.

There's no getting around the fact that this state is difficult to achieve (if only because you can't try to "achieve" it). If you are saying "but it's easy," you're right, and wrong enough to make things harder for yourself. Sure, you've done it before, but there's always more. And if it is hard to get yourself to do it, the problems of convincing radio listeners, who are practically trained **not** to listen, seem insurmountable. For a demonstration of this, simply turn on your radio...

Do you hear the Top-40 D.J., who somehow manages to maintain an absolutely even wall of sound . . . a rhythm that is literally non-stop? Or how about the FM rock station, with the low key, easy going announcer who drones out the smooth selections of homogeneous soft-rock, in mellow tones that never annoy? Or the student station, with announcers that play 45 minutes of non-stop rock and then recite: "and then we heard, and then we heard, and then we heard. . ."? It's little wonder that people turn on the faucet of their radios and go do something else. We can't expect them to sit around and listen

to us for hours at a stretch, but we can wake them up once in awhile.

• • •

This suggests at least one way of encouraging people to listen attentively to the radio-music (I have left out the more obvious, but probably insulting strategy of simply asking them to do so). **Disobey the Rules.** Radio has rules, or conventions, that we all learn in basic broadcasting class.

Classical music station announcer's script:

Anncr: "We will now hear a work by Beethoven, his Symphony No. 5".

(Pause)

(Cue engineer to begin record)

(Wait till end)

(Pause)

Anncr: "We have heard Symphony No. 5 by Beethoven, Leonard Bernstein conducting the New York Philharmonic."

(Pause)

Anncr: "We will now hear a work by..."

It's not hard to imagine the effect of one little hair being out of place in this peruke. People's ears would **jump** if something different was said or done. The possibility for low comedy is apparent, but the concept of breaking rules, or conventions as an attention grabbing device can be extremely useful if used for an educational purpose.

To once again quote Walsh (for the last time):

Playing Bach for a confirmed Bach lover is not an intensely educational activity; playing James Brown for a twenty-year old black ghetto resident is not either. But, if you can tempt the Bach-lover into listening to Brown for a few minutes, or the Brown fan to hear a bit of Bach — even by accident — you may have performed a modest educational act.⁸

In order to accomplish this, or even come close, you have to break the radio convention that says "no Bach and Brown anywhere near one another." But there are more sophisticated levels:

Once the young British composer Alexander Goehr played a most unsettling joke on me which, however, was very instructive. Goehr claimed that he could demonstrate to me that [Pierre] Boulez, in spite of his deliberate destruction of traditional forms, really worked within an established French tradition. He played first the full recording of Boulez's *Le Marteau sans Maitre*. This naturally conditioned my attention to the diffuse disconnected type of listening that this music requires. Afterwards without much warning he continued with Debussy's *La Mer*. I did not recognize this well-worn piece of Impressionistic writing! Normally Debussy's tone-poem produces realistic associations, like the roar of the waves and of the wind. Now I heard for the first time a constant variation and mixtures of tone colour so subtle and fleeting that they forced me to live eternally in the present as Boulez's music had done. Obviously

(Continued on Page 15)

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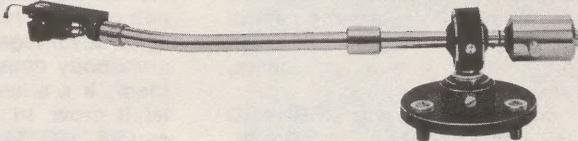
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JOURNAL OF COLLEGE RADIO, VOL. 16, NO. 4

managing a program series

by Arthur C. "Ace" Matthews

One of the horrible facts of RADIO LIFE is that it gobbles up material at a furious rate. Unlike a song, which people don't mind listening to over and over again, a comedy cut, an editorial, an interview, or a special music program is often a one-shot deal. Producing a local program series can be a time consuming and harrowing experience.

Producing a local program series can ALSO be a mini-course in management. For our situation at the UW-Stout, I've identified six problem areas. I'll be using the key numbers as we go so that you can keep the problems in view:

1. Finding a suitable idea: one that your staff can handle and one that your audience wants or can be made to want.
2. Putting the program in the right slot during the broadcast day.
3. Producing the program.
4. Making it available *on time and in sufficient quantity* for use on the air.
5. Storing the program for possible future use.
6. Making the program available to other stations.

I can't talk in the abstract about anything, since everything depends on a particular time, place, and people (contingency). I CAN tell you what happened to us at WVSS (which MAY not happen to you). You can experiment, keeping a wary manager's eye out for problem areas and seeing if you can make it through the booby traps and mine fields in a program series.

An (A-) Typical Comedy Series

Comedy material has shown up consistently high on our survey. It's been more popular than classical music, jazz, and instrumental music. Part of that "thirst" is served by our *Comedy Cut*, daily at 2 p.m. (a selected comedy bit from record albums, either new or old).

If other people's comedy stuff was interesting, why not produce our own series? We did, and now produce a twice daily improvised program at 4 p.m. and 11 p.m. (at shift changes to give the DJ a chance to get ready). Our two current series, *Snoutman* and *TV Glide*, now take the airwaves. What follows are the painful lessons we've learned in the last seven years of production. If you have tears, prepare to shed them now.

Our first comedy series was *BERNARD BUNSON OR UNCLE TOM'S TAVERN* (c. 1971). It concerned Bernard Bunson (titles don't lie), inventor of the Bunson burner, who is living on and drinking up his royalties. We recorded nine episodes before the series died (probably of cirrhosis of the liver). We learned some hard lessons for ourselves from that "failure."

It was a successful show, funny, with a strange Monty-Python-Type-humour

before Monty Python became popular. Here's what we learned, so you won't have to re-invent the wheel again unless you want to:

1. Writing scripts, for people who don't like to write, is a time consuming, unpleasant task. At Stout, we have more "I-hate-to-write-people" than the other kind.
2. In OUR contingency, we don't have people who can read scripts very well.
3. WE need to record more than a couple of episodes of a series before we advertise it —

BECAUSE: an empty tape box at program time is embarrassing

BECAUSE: a canceled series doesn't say very much positive about us.

We have also been struck by Murphy's laws, which we've learned are an exact reflection of our reality, how about yours?

1. *If anything can go wrong, it will, and at the worst possible time*: A cast member who is crucial for the script doesn't appear for the recording session. The girl who was to record the intro and extro doesn't get back from her lost weekend.
2. *Nothing is as easy as it looks*: especially a once a week program. A daily program is not quite seven times worse.
3. *Everything takes longer than you thought*: writing a script, recording it, finding sound effects and music, editing, writing and recording an intro or extro to the program.

Our second comedy series was *One RA's Responsibility*. The story was that of a Resident Assistant in charge of a Coed dorm, with mild mannered Dr. Engelbert Pumpernickle investigating the milieu of the modern student.

For *One RA's Responsibility* we didn't write scripts. We improvised.

Now, improvisation is common. Stiller and Meara, Nichols and May, Bob and Ray, and Dick Orkin have entertained their audiences for years through improvisation. Almost any larger market has a couple of crazies on the air who do voices and topical material, off the cuff. We tape and edit ours. We're not quite that good yet.

An advantage to improvisation is that if somebody doesn't show up, we don't use them. If a situation happens to grow, we let it grow. In our co-ed dorm room, the couple decides to break up. They've bought a four channel system together. Who gets the front channels, who gets the back? How does the girl move it? With whom? What's it like without your channels? The permutations are endless and ridiculous.

We became pretty good at improvisation and completed 32-five minute episodes in 24 weeks. The cast got tired of playing the same characters, so we sent Engelbert and

the gang off into the real world to make their fortunes as a rock band.

Cliff Of Life was our next series. The cast came in with weird questions or ideas: What do two ant eaters talk about while waiting for their rations? Supposing you found a one ton lemon on the street? What do you do if your roommate whistles all the time? What does Mrs. Santa Claus do during the off season?

We produced 354 episodes of *Cliff Of Life* before we stopped. The cast was tired of having to play different characters all the time. Still, with the bi-centennial coming up we did 200 improbable episodes of *WE WUZ THERE*, a fracturing of American history. We also taped 32 longer (25 min.) programs like: what did Paul Revere do at the Widow Mathews' home that night?

By 1976 we really wanted some characters we could get into again, so our next topic was *Snout Man* (an insignificant industrial arts student with his roommate who help the students against the outrages of the bureaucracy). In a year we produced 455 episodes of the series.

In keeping with our idea of not losing material (5) and using it at other stations (6), *Cliff of Life* (52-seven episode reels) was reworked into 32 reels of *Best of Cliff of Life*. After *We Wuz There* completed its run, we condensed it with *Best of Cliff of Life* into *Here, There and Everywhere* (52 reels). Our next reincarnation will be a 32 reel series renamed: *Life, Liberty and the Pursuit of Happiness, 200 Years of American Folly*. We hope to offer that series to IBS members and if the FCC decides on four channel, remix it for four channel.

One management problem that college radio stations can never overlook is the generation gap. Every four years there's a changeover. An advantage is that a good series can be re-used every four years if it's not too topical. A disadvantage is that good improvisers graduate. To help reduce the shock we constantly add people to our regulars.

Our major source of "bodies" is Radio Production. At Stout we have no Radio major or minor but we do have about 120 people a semester who elect Radio Production as a second speech option. One of the Audio Projects in the course can be to work with the improvisation group.

The bewildered people who elect this form of punishment watch us go crazy without drugs or alcohol. The second time (if they dare come back) they get a cameo part. Then, for the third two hour session, if they were good, we give them bigger parts. If they had trouble, we try to keep them to the smaller parts again.

About 40 students per semester go through improvisation. One or two are invited to become regulars. We have 9-12

regulars. Two faculty members and one local high school girl who now works full time in the Menomonie station, have been working in the group for seven years. The regulars resent the intrusion of the Radio

Production people. Their presence slows them down, but they do agree that we have to find replacements somehow.

In improvising, you have to work against someone who "becomes" the character

time frame for a weekly series: 7 episodes/reel, 5-6 min. each

SOURCES OF LABOR: RP = Radio Production
Players = Bell Tower Players
WS = Work Study
PR = Practicum 1 credit/30 hours work

LEAD = weeks (wks) months (mo) before air date
TIME = hours average based on 5 years experience

1. IDEAS = Players, RP, listeners
LEAD = 4-12 mo TIME = hrs to min
PROCESS: asked to supply a situation character, or format before or at time of improvisation

2A. RECORDING SESSION = Players, RP, WS
LEAD: 4-10 mo TIME: 2 hrs
PROCESS: Take step 1 ideas, find characters record scenes or sections, retake if needed

2B. FAKE COMMERCIALS = RP, PR
LEAD = 3 mo TIME = 10 hrs
PROCESS: write, record & edit 12 to be used in rotation

3. ROUGH EDIT = RP, WS, Director, PR
LEAD: 4 mo - 2 wks TIME: 2 hours
PROCESS: Edit into episodes with 21" white leader between, insert 7" yellow leader at sound/music cues or scene change to allow level match, panning

2C. INTROS & EXTROS = Director
LEAD = 2 mo TIME: 2 hrs/series
PROCESS: Write, record & edit a master tape for use at mixdown

4. FINAL EDIT: RP, PR
LEAD: 3-5 weeks TIME: 1-3 hrs
PROCESS: Cut for time [3-5 min], edit out flubs and vulgarities mis-starts or laughs, choose music/sound for episodes

5. MIXDOWN = RP, PR
LEAD = 3 wks
PROCESS: Pan voices on stereo stage Equalize & match voice levels Add music/sound intro, commercial, extro

TIME = 3 hrs

6. MIXDOWN EDITING: RP, PR
LEAD: 1 week TIME: 1-2 hrs
PROCESS: break into a reel of 7 episodes, white leader between each. Cut out pauses from the electronic insertions [I&E, sound]

7. AIRING: Production Coordinator
LEAD = zero TIME: Seconds
PROCESS: rewind, put tape up on rack for DJ to air

8. TAPE TO ARCHIVES: Production Coordinator
LEAD: after airing
PROCESS: Remove from air rack, store in labeled box by reel #

TIME: a few minutes

9A. BICYCLE TO OTHER STATIONS:
Production Coordinator
PROCESS: 2-3 weeks before other station runs out, ship out new batch.
Write station to use on each reel box, make sure reels returned in time

9B. SYNDICATION OR REUSE IN OTHER SERIES: Production Coordinator
PROCESS: Re-edit, select "best" episodes, start the process over again from 2A, 2B, and 3

THE PROCESS FOR INITIATING, RECORDING,
ASSEMBLING AND AIRING AN IMPROVISED
PROGRAM SERIES AT WVSS

they're playing. Someone who thinks and reacts like that person. Someone who DOES NOT try to put in little one liner jokes. Beginners have difficulty in all the areas.

If you'd like to SEE what we do at the UW-Stout, write me and we can loan you a video tape we made of the regulars saying how they got in, why they stay in, and how they go about it.

TV Glide illustrates many problems in producing a series. We had to pick a suitable topic (1), Schedule it in (2), Produce it (3) and make it ready in enough episodes to fill our schedule (4). We'll undoubtedly store it (5) and make it available to others (6). The program avoids the boredom of the regulars having to play a single part week after week and still gives them a chance to really get into a part because the series consists of seven different series, one for each day of the week.

1. *Mr. Lodger's Neighborhoods*: (sponsored by the Corporation for Putrid Broadcasting and the Hexon Corporation). Mr. Lodgers shows a video tape of an adult problem (a girl doesn't know how to tap a keg), then an expert assists the fumbling adult. The girl goes back to her party, with a concealed mike, taps the keg, but pumps it up so hard it blows.

2. *Monopoly Two-Nite*: (sponsored by Joe's Gut Bomb, Schlumpers, Abe's on the Square, Flee's Drug Store) Bob Swampland (Chancellor Swampland in Snoutman) has taken over a small town interview show. People like Mrs. Greaser

(Continued on Page 13)

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radio drama today... renaissance or requiem?

By Heather Woodard Bischoff

Assistant Professor, Department of Communications and Senior Faculty Advisor

WVUM-FM, University of Miami, Coral Gables, Florida

Whether it is because of its historical significance highlighted during the fiftieth anniversary of broadcasting in 1970, or because of the nostalgia attached to the memorabilia of the past eras, a definite interest in radio drama seems to have been generated in recent years. Radio drama's resurgence, across the country, has been reported time and time again by industry trade magazines.

Although the most successful of the current dramatic series seems to be Himan Brown's celebrated **CBS Mystery Theater**, which is thriving and carried seven days a week on two hundred and seventeen stations, including 46 in the top-50 markets (BROADCASTING, 9/27/76), far too many new adventures into dramatic radio have been short-lived. In many cases, series have been unable to clear sufficient time on a substantial number of stations to make it a profitable venture. In other cases, there has been little or no sponsor interest.

In this writer's opinion, part of the mystic and charm of **CBS Mystery Theater** has been the successful attempt to recapture, and recreate, the style of acting and writing made famous during the golden age of radio. Ergo, **CBS Mystery Theater**, and a handful of other series, provide the thin thread that connects us to the radio drama of the golden age. And the parade will go on and on and on. An endless procession of ghostly forms paying tribute to an unforgettable entity of broadcasting — radio drama. In addition, through the teachings of its history, the playing of its timeworn recordings, the legacy of its soap operas on television, and the utilizing of its techniques in minidramas or production commercials, the legend of radio drama will go on for many tomorrows. But for the radio drama of the past, the radio drama of

the golden age, there is no tomorrow, only yesterday.

So is the resurgence of radio drama today truly a renaissance or just a lip service requiem for a long time past? Is there truly a future for radio drama in today's broadcasting? Only time will tell.

Despite the commendable efforts of Himan Brown, and others, to provide dramatic fare for radio stations across the country, the real responsibility of keeping radio drama alive, in any form, both in production and from an historical study point of view, falls on the shoulders of those of us involved in departments of communications, and broadcasting stations, at educational institutions, in the same manner that Shakespeare's works, and other classics, are kept alive in educational theatres.

We, in the Department of Communications at the University of Miami, are fully aware of the value of studying radio drama, and applying its proven techniques in contemporary radio production. Aside from spontaneous interviews, on-the-spot news reporting, and sports play-by-play, there is little, or no, opportunity for today's student broadcaster to develop various characterizations and styles for commercial production, expand ad lib ability for live radio, write creative copy and scripts, and refine skills in segment editing and other production techniques. Radio drama provides the student learner with a broad based opportunity to develop all the skills needed in today's competitive radio. More importantly, the student acquires a keen sense of responsibility toward the production and the other students involved. Teamwork in radio is absolutely essential in creating a successful product for the air.

Students in our radio workshop class, at the University of Miami, are required to write and produce soap

operas, or adventure stories, as part of their simulated commercial programming labs. At the end of the semester, the students have an opportunity to evaluate each other's work.

In addition to the in-classroom preparation of dramatic programs, our Department of Communications produces a dramatic series, **Theatre X (Theatre Experimental)**, which is aired on WVUM-FM, our student station, and on WKAT Radio, the CBS affiliate in Miami. Whenever the schedule permits, our **Theatre X** series is broadcast adjacent to **CBS Mystery Theater**.

Students in our creative writing classes are encouraged to submit half hour scripts for review for the **Theatre X** series. Formal casting is held for each show. Students in our performance and production classes are encouraged to try out, or become involved in the drama as part of the crew. If they are cast, or work on the production in some capacity, they receive extra credit in their respective performance or production classes, and their names are listed in the opening and closing credits of the show.

"Table" rehearsals are held, and the director goes over the script and discusses the role of each character with the cast. The engineer and sound technicians "pull" the music and sound effects from cue libraries, or prepare "tailor made" effects. A complete "sound track," containing all the music and taped effects for the show, is prepared ahead of time. Then the director, cast, and crew are ready for a "technical dress" rehearsal and taping of the show.

Quite often, the shows are segmented, film-style. Scenes are done out of sequence. In this manner, actors with smaller parts are not tied up for the entire production. Doing the show out of sequence provides a

marvelous challenge for the cast members to test their ability at staying in character, and picking up the thread of the story at any point and at whatever emotional level the script may call for in a particular scene. It also provides excellent training for those students who are interested in careers in television and film acting. And it is a great opportunity for the engineer, and sound technicians, to practice fine editing technique when the show is segmented. It is their duty, with the director's guidance, to put the scenes back in sequence, without losing a single cue or transition, and come up with a finished product.

We have gone one step beyond segment editing and doing scenes out of sequence with our **Theatre X** shows at the University of Miami. Some years ago, one of my colleagues decided to direct a radio drama on "location." When the script called for a restaurant scene, he took the actress and actor involved to a local restaurant with a tape recorder. They sat in a booth near the back of the restaurant so the recorder would not attract the attention of other customers. The restaurant sounds in the background were, of course, natural, and provided realism. Even the waitress became a part of the scene as she took the order at the booth. The performers had to ad lib their order from whatever was offered on the menu.

Another scene, in the same show, was recorded in the kitchen of the director's home. While the scene was in progress, a rain storm developed outside. It was not part of the script. The cast involved ad libbed lines about the rain and thunder, thus adding another realistic dimension to the show.

A few years ago, I directed a version of "Frankenstein" to be broadcast on Halloween. The script, written by one of my colleagues, was patterned after the old CBS **You Are There** series with news correspondents on hand to interview Dr. Victor Frankenstein, his fiance, his father, and his close friends. The news correspondents were played by news reporters from our student station, using their own names, and the rest of the parts were played by actors and actresses. We segmented the show film-style and used different locations in our building, as well as different microphones, for the various "remote pickups," in Ingolstadt, Austria, and Geneva, Switzerland, called for in the script. For example, two scenes took place in Dr. Frankenstein's laboratory in Ingolstadt. We found an old, long hallway, in the back of our Communications building, which provided a perfect built-in echo effect for the laboratory. We were able to run mike cables into the hallway, and used crew members to relay signals from the director in the control room where the scenes were being taped.

Another scene called for the appearance of Dr. Frankenstein in front of an angry crowd of townspeople who condemned him for his "experiment in creating a monster." The scene was to take place just outside of Dr. Frankenstein's laboratory. So we set up the scene just outside of the hallway through a door which led onto a porch. We positioned the actor, playing Dr. Frankenstein, on the porch, and the crowd on the porch steps leading to the campus grounds. The perspective of distance between Frankenstein and the crowd in the open air was perfect. The script called for rainy and windy weather. It was a particularly windy day for us, and the wind, spontaneously hitting the

microphone, added realism to the script. At the end of the scene, Frankenstein, angered and tormented by the townspeople and their abusive remarks, hurriedly walks back into the laboratory to complete his experiment. Our Frankenstein simply walked through the door from the porch into the long hallway and we switched from one microphone pot to another in the control room.

Radio drama, done in this fashion, provides a unique experience in realism, and a challenge which is unparalleled.

For us at the University of Miami, the resurgence of radio drama can be called neither a renaissance nor a requiem. Producing radio drama has been, and will continue to be, an exciting and on-going activity for us. An activity to which we have added our own unique dimension for contemporary radio broadcasting.

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SAKI

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(A California Corporation)

simple solid-state switching

for turntables or for studio warning lights

by Jeff Close

A new development in optical couplers, the photo-triac, permits easy switching of most AC loads with full isolation. A photo-triac is a device with two parts in the same DIP package. One part is a light emitting diode (LED). The other part is a light activated triac. When this optocoupler is used in conjunction with a power triac, medium power AC loads can be controlled by low voltage DC. Hence, such a device is well suited for applications such as turntable remote starts or for turning on studio warning lights.

One advantage of this circuit is that there are no physical contact points as in relays, and thus, no cleaning or adjustment is ever needed. Other advantages are small physical size, low cost, and completely silent operation. In addition, the operator is fully isolated (to 2.5 KV) from the AC line voltage, so there is no hazard of shock.

DJ's often like both ON and OFF push-buttons for each turntable directly beneath the "pot" for that turntable. Some DJ's also like to have a small indicator light or LED that lights up when the motor is running. The circuit shown is designed for just such operation. To adapt this circuit for warning lights, ignore the SCR and the push-button switches. Instead any method of feeding 15ma into pin 1 of the opto-coupler will suffice. One may even use a 555 timer to have flashing warning lights. Since this is a low voltage DC circuit, any logic formation could be used.

The circuit is intended up to 1 amp. without a heat sink on the power triac. Inductive loads may be used, however, a transformer used as a load will destroy the power triac.

Circuit Operation

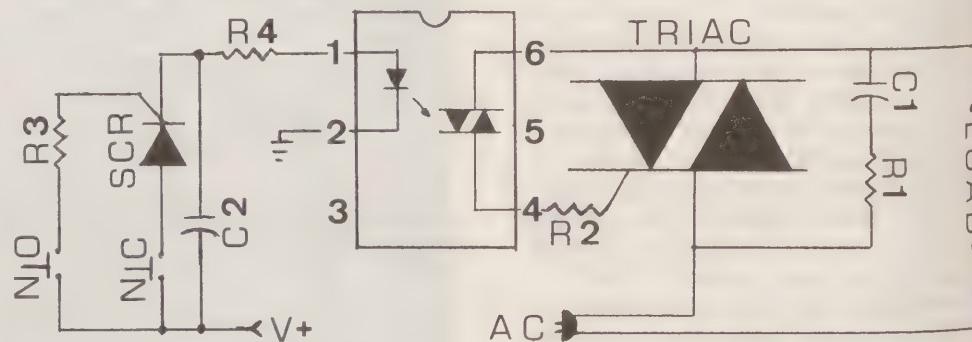
The DC voltage supply is not critical. It must only be arranged to supply the proper current to the diode

side of the opto-coupler (5-20ma). For example, if you had 5 volts DC available, you would have to drop 3.6 volts. The other 1.4 volts being dropped by the LED and SCR. By Ohm's Law this would make R4 about 240 ohms. Naturally, a second LED, this one an indicator, could be put in series with the SCR.

The SCR is fired by a normally open switch. A very small current through R3 is sufficient to turn the SCR on. The SCR will remain on until the normally closed switch breaks the DC flow, turning the SCR off. Capacitor C2 is needed to keep the SCR from turning itself on. If a voltage surge on the SCR has a fast voltage rise time, the SCR can turn itself on. To prevent

this C2 suppresses this surge. C2 must be either tantalum or mylar; ceramic, epoxy, polyester, or electrolytics will not work.

With the SCR fired, the LED in the opto-coupler also fires and turns on the triac section of the opto-coupler. The photo-triac, in turn opens a path for Gate current to the power triac, and the whole circuit fires (in both directions) until the opto-coupler is cut off. R2 is for the protection of the opto-coupler and is optional. C1 and R1 do for the power triac, what C2 did for the SCR, keeping the triac from turning itself on. Note that Main Terminal #2 of the power triac is connected to pin 6 of the opto-coupler, not Main Terminal #1.



Parts List

C1	.01-.1 ufd	400V	non-polarized
C2	4ufd or up	25V	Tantalum or mylar ONLY
R1	100 ohms	1/2W	20%
R2	100 ohms	1/2W	optional
R3	66 Kohms	1/4 W	value not critical
R4	Depends on supply voltage-see text		
SCR	HEP R1001 or equivalent		
Triac	6 amp +	400V	RCA T2802C or HEP R1725
Opto-coupler	Motorola MOC 3011 or HEP P5002		

Max. ratings: Diode - 30VDC, 50 ma, 100Mw dissipation
Triac - 250 VAC, 100ma, 300mw dissipation

FCC Notices

FCC issues timetable for new rules compliance

In several recent documents the Commission took a number of actions affecting noncommercial educational FM stations. Various actions are required under the newly adopted rules.* Some actions are required of all stations (minimum operating schedule and time sharing) and some apply to Class D (10-watt) stations only. The following list sets forth the required actions and the key dates for licensees to keep in mind.

All Stations

January 1, 1979. All noncommercial educational FM stations required to operate 36 hours per week. School stations may observe vacations and operate only five days per week. All others must operate six days per week year-round.

January 1, 1980. After this date, another group can ask to share a station's channel unless the station operates 12 hours per day every day of the year with no exceptions.

Class D Stations

January 1, 1980. All Class D (10-watt) stations will be required to follow the channel change procedures of Section 73.512 of the Commission's Rules unless they file an application by this date to increase power to at least 100 watts. Proposals which would cause interference to Class A, B or C educational stations are not acceptable for filing.

In an exception to the policy against accepting contingent applications for filing, applications which involve interference to Class D stations are acceptable for filing and can be granted although they may be subject to delay in implementation until the affected Class D station acquires secondary status. The January 1, 1980, deadline includes those applications involving such interference.

February 1, 1980 to December 1, 1982. Stations not increasing power must follow channel change procedures in connection with renewal applications to be filed during this

period. Date varies depending on station's location.

A copy of this Public Notice is being sent to all noncommercial educational FM licensees.

*These actions were taken in the following documents in Docket No. 20735: **First Report and Order**, adopted June 7, 1978, published in the Federal Register on June 15, 1978, 43 Fed. Reg. 25821. **Second Report and Order**, adopted June 7, 1978, published in the Federal Register on September 6, 1978, 43 Fed. Reg. 39704. **Memorandum Opinion and Order**, adopted December 23, 1978, published in the Federal Register on January 16, 1979, 44 Fed. Reg. 3412.

also Section 73.507. In making the interference studies, various parameters for the Class D stations are used. These include the effective radiated power (ERP) and height above average terrain (HAAT).

If the license, construction permit, or pending application for a Class D station contains an ERP, then the value of ERP must be used. In the event that the Class D station has a directional antenna, then the ERP in the pertinent direction is used. If it contains HAAT data, then the HAAT in the pertinent direction, as determined from the various terrain profiles, is also used.

If the ERP and HAAT are not specified in the license, construction permit, or application, then assumed values of 10 Watts at 100 feet may be used. These assumed values will be used in the vast majority of cases since it was only recently that the Commission began routinely requiring the ERP and HAAT information.

An applicant or other party may, if it wishes, submit ERP and/or HAAT data. When those data are submitted they will be used even though the values of ERP and/or HAAT are not specified on the license, construction permit, or application.

Applications by existing Class D stations must now contain the required ERP and HAAT information. This is true even though there may be no actual change in ERP and HAAT (for instance, a change in frequency to the commercial band) since the ERP and HAAT data are necessary for the Commission to conduct a complete allocation study.

FCC summarizes method for 10-watt stations in allocations studies

As a result of the Commission's adoption of the **Second Report and Order in Docket No. 20735**, 43 FR 39704 (September 6, 1978), the Commission has received numerous questions concerning the manner of considering Class D (10 Watt) non-commercial educational FM broadcast stations in allocation studies. The purpose of this public notice is to reiterate the existing policy.

Section 73.509 of the Commission's Rules states the interference requirements for Class D stations; see

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communications act re-write, revision bills introduced

As we go to press, no fewer than three separate bills to amend, revise, or rewrite the Communications Act of 1934 have been introduced, two in the Senate and one in the House.

Congressman Lionel Van Deerlin's rewrite bill, introduced in an earlier version last year, has been itself rewritten and introduced as HR 3333. At the heart of the Van Deerlin bill is a reliance on "market place" forces to provide a balance to the broadcast industry, rather than government regulation. Among the more controversial sections are a drastic reduction of the public interest standard now in effect, limiting it to circumstances where the market place forces would not protect it, according to Van Deerlin. Consumer and media activist groups have strongly opposed

this approach because they feel it leaves the public at a severe disadvantage. Van Deerlin's bill also calls for a spectrum use fee to be levied on all commercial broadcast stations, but the funds generated are not earmarked for any specific use. In last year's bill, these funds were to be used to support public broadcasting.

Other provisions of the Van Deerlin bill call for de-regulation of radio, elimination of fairness doctrine and ascertainment of community needs requirements with an indefinite period of license, which could be revoked basically only for violation of technical standards. All noncommercial educational radio stations would become "public" stations and would have to establish community advisory boards. Funding schemes for public

stations are also proposed, but call for allowing standards of eligibility to be set for radio stations before receiving such aid. No similar restriction was proposed for television stations.

In the Senate, two less sweeping bills have been introduced by Senator Barry Goldwater and by Senator Ernest Hollings. At this writing, copies of these bills have not arrived for analysis.

To receive copies of these bills, contact your Senator and/or Congressional Representative. Most have local offices nearby that can handle the requests. The bill numbers are: HR 3333 — introduced by Congressman Lionel Van Deerlin; S-611 — introduced by Senator Ernest Hollings; and S-622 — introduced by Senator Barry Goldwater.

FCC inquiry on CB emergency rebroadcasts

The FCC has begun an inquiry on the desirability of allowing broadcast radio stations to rebroadcast Citizen Band (CB) transmissions of emergency information. The FCC inquiry was initiated in response to a petition for rulemaking filed by the National Association of Broadcasters (NAB) which contended that the public interest would be served by permitting the rebroadcast of CB information concerning traffic or weather condition reports and similar emergency information. However, the FCC denied an NAB request to consider permitting rebroadcasts of amateur or "ham" radio operators.

On CB rebroadcasts, the FCC said since many cars are equipped with CB transceivers as well as broadcast receivers, the value of CB rebroad-

casts could not be rejected out of hand. But, they did rule out considering CB retransmissions that would be broadcast for their entertainment or other non-emergency value. And, they also expressed concern about the possibility of the rebroadcast of misleading or erroneous information and asked for comments on how broadcasters could best meet their responsibilities in this situation if the FCC eventually allowed them to rebroadcast CB transmissions.

Should you wish to comment on the proposal, it comes under BC Docket no. 79-47; FCC 79-168; Mimeo No. 5132. Comments are due by May 30 and should be addressed to the FCC, 1919 M Street, N.W., Washington, DC 20554.

JCR free classifieds

FOR SALE: 2-Catel FMX-2100 FM Modulators (List: \$445.00 ea.), 1-Catel SM-2200 Stereo Generator (List: \$595.00), 1-Catel PS-2000 Regulated Power Supply (List: \$175.00), 1-Catel Rack Unit with Tamper-Guard Cover (List: \$145.00), Catel Industries will set the frequency to that desired by the purchasing station AT NO CHARGE to anyone. Total List: \$1805. Our Package Price: \$900., or will sell separately at negotiable prices for each piece. As a package, this system will feed two separate CAFM systems with full stereo signals from your station. Contact Mark Walker or Chris Zona, University of Santa Clara, Box 1207, Santa Clara, Ca. 95053 or call (408) 984-4413, 10 a.m. - 5 p.m. Pacific Time.

Send your listings to:
The Journal of College Radio
IBS
Box 592
Vails Gate, NY 12584

managing a program series...

(continued from page 7)

of the Church of the Vasaline urges people to attend the white elephant sale and cookie bake. (Last year, the brownies were very popular). Jack Kenger, a rotund voiced announcer makes irrelevant comments and asks stupid questions.

3. *Leave It to Father Knows Beaver*: (sponsored by Burntine, Suave Clothes, Tidal Wave Alkabelcher). This is our family series about Ward and June Cleavedge, Beaver, Waldo, and their fat sister BB. BB gets reduced, the family goes on a camping trip, and Beaver tries to sell his sister and mother to a freak show.

4. *Star Dreck*: (sponsored by Sleezy Toys, Grumble the cereal that talks back, Flip Out, and Green the toothpaste that gives you character). Capt. Jerk, Mr. Schlock, Snotty, and the whole crew of the USS Procrastinator go out into space because the central authorities don't want them screwing things up at headquarters. The help; the FLATHEADS and FLATFEETS save their planets by combing, find a lost asteroid, and Mr. Schlock (may the push be with him) fights Darth Gimple with Hamilton Beach knives.

5. *300* [because we can't afford 60 minutes]: (Sponsored by Universal Ubiquitous, we're everywhere). Bubbles Wawa and Dick Rathernot investigate world shaking problems. What happens to the rubber off of tires? Squirrels breathe it in, and those who drink squirrel milk die of cancer. The program format is three interviews and commentary by the anchormen.

6. *SOAP*: (sponsored by Ms. Muscle, Three P's, Asenine). Our series takes place in the Mayonnaise Clinic for Psychosomatic illnesses due to Food Addiction. At Mayo Clinic they fight against overwhelming odds and jobs and lose.

7. *Saturday Night at the Movies*: (sponsored by Retreat the Transportation Car, Preparation I for that unspecified itch, One a Week Vitamins from Smiles Laboratory, and Gusto the beer for you). Movies are THE TRENCH MOUTH OF NOTRE DAME, KONG KING, THE TALCUM CONNECTION and THE MONSTER'S FRANKENSTEIN.

We produced 84 "commercials" for the series, seven intros and extros and made that material available for the mixdown. Originally we mixed down by editing in the intros, extros and commercials later from dubs. We have level problems, now the mixdown includes inserting the intros and extros and the commercials as the mixdown is made.

Our mixdown is from four channels of voice to a stereo stage. The Radio Production student who elects this Audio Project edits the material, picks music and sound effects and dubs a tape that can be used on the air (we hope!).

The CHART #1. Explains time frame and problems for *TV Glide*. The Tuesday feature, *Leave It to Father Knows Beaver*, ended because "Beaver" graduated and "Mrs. Cleavedge" disappeared. Since we

have 37 reels of material, we're at the "what shall we do next year stage." We want to replace some of the series. "300" is a candidate because we can't produce them very fast (4-5 per session), but with ABC and NBC having a similar series can we afford to dump it?

Monopoly T2 Nite has been difficult, but we've decided to dump it when Jake, the main character, graduates. *Soup* is going OK, but *SOAP* is being dropped. Still, it's fun and easy to do. Other possible replacement shows are:

Quintus Illby, OD, A Doctor's Show.

A Police Woman or Super Woman's show.

Charlie Double Chin, master of 100 voices, a detective show.

Little Shack in the Suburbs (too much like Beaver???)

We may also take *One RA's Responsibility* out of the archives and re-edit and remix it (5).

The Bell Tower Players is the most complicated and successful of our

productions. I think that's because:

1. We have continuity — I've been with it seven years now.

2. We've learned from our past mistakes and made corrections.

3. We've thought out the problems BEFORE we started the series. We prepared enough material before we went on the air for the first time not to be destroyed by the gobbling machine, RADIO.

4. As we did different series, we stored away solutions to problems and used the solutions if the new situation permitted.

One of the advantages of anything you "routinize" is that you can secure similar quality output from "ordinary" people. Radio Production students can be taught to edit, mix down, and assemble the show. New blood comes into the improvisation group as old hands leave.

Anything that becomes a "tradition" functions better, is easier to staff, and happens because it's supposed to.

JCR Articles Wanted

For upcoming issues, we need articles on any and all aspects of school, college, and university radio station operations and programming.

Are you doing something different at your station that might work for other stations as well? Write it up, and we'll get the word out.

Have you written a paper for a broadcast course that might be of interest? Would you enjoy seeing it receive national publication and distribution? Send it along.

While we cannot pay monetary compensation for articles used, we can provide publication along with your byline, giving you deserved recognition, and a point or two for resume-building.

Topics can include:

- Music
- News
- Sports
- Writing
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- FCC Issues
- Internships
- Fund Raising
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- Playlist Creation
- Engineering
- Production
- Licensee Responsibilities
- Station Security
- Minority Coverage
- Programming
- Record Library Systems

• or most anything else you can think of.

Send your articles to: Editor, The Journal of College Radio
Box 592, Vails Gate, NY 12584

How to Order FCC Rules

For one reason or another, some stations find themselves without a copy of the FCC Rules and Regulations on hand. It's difficult enough at times to comply with the rules under ordinary circumstances, but it's impossible to comply if you don't know what the rules are.

Every licensed station, regardless of power, should have a copy of the FCC rules at the station. For broadcast stations, you'll need Volumes I and II. Here's what's included in each:

Volume I

- Part 0 — Commission Organization
- Part 1 — Practice and Procedure
- Part 13 — Commercial Radio Operators
- Part 17 — Construction, marketing, and lighting of antenna structures (towers)
- Part 19 — (FCC) Employee Responsibilities and Conduct

Volume III

- Part 73 — Radio Broadcast Services
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music asthetic education...

(continued from page 4)

the realistic associations with nature's noises tend to coarsen our sensibility and we fail to accord to Debussy the place on the side of the greatest that is due him. The experiment came as a shock because I was not prepared for this twist of my sensibilities. I felt driven to compulsive laughter. Such laughter may occur when we are suddenly forced to acknowledge a hidden identity between very distant objects, such as animal form transformed into a human face and the like, here the hidden affinity between a worn piece of musical Impressionism and a modern exponent of twelve-tone music.⁹

Doing this sort of thing on the radio requires another broken convention (don't play Boulez and Debussy without pausing in between), and a good deal of musical sensitivity on the part of the programmer. A little book-learning helps, but is not absolutely necessary. Anyone can read a book and find out the names of Impressionistic composers and then program a bunch of Impressionistic music. The result would be the same as any other standard, music-class program. But the person who can **listen** to an unfamiliar piece of music, and spontaneously think of related music (related by its sound, not by historical fact), in whatever idiom of music is truly a gifted listener. If that person can take it one step further and "hear" how such a relation might come across on the radio (not all of them make sense when actually played together), that person is performing a real educational service.

By programming two seemingly unrelated pieces of music back-to-back, the programmer is certainly breaking a well established radio convention. If the two pieces are selected in a random fashion, or by some other arbitrary or basically non-musical criteria, the broken convention serves only to call attention to itself and goes no further. If, on the other hand, the music is selected according to some intrinsic feature, audible to the listener who attends carefully, a **critical statement** about the music will have been made. Note that this criticism is not in the form of words, or even necessarily "critical" in the pejorative sense (it could be turned to that, if cleverly done). Furthermore, all attentive listeners, upon recognizing that a statement has been made, will ask themselves "why?" This kind of mute statement is occasionally effective, as in the Boulez/Debussy segue, but probably not always effective. If one were to perceive some relation between James Brown and J.S. Bach, it would have to be pretty striking in order to avoid giving listeners the impression that someone had just taken over the station.

The important thing done was not the transition from Boulez to Debussy, except

in its role as statement. Statements come in many forms, but for the most part, we understand the concept of statements as words. If careful transitions from one piece of music to another can sometimes make educational, critical statements, then regular, old fashioned critical statements in words no doubt are useful too. If **listening** is the first step to music aesthetic education, then the making of statements, followed by questioning (also in words) is surely the second.

Step Two: Talking About Music

Just as we benefited by learning a new skill in listening to music, we can arrive at some interesting results in a program of music aesthetic education by looking at how we talk about music.

Everyone is used to the statements made about music by most radio people. Name of selection, artists, record label, dates of composition, performance, etc. make up the standard repertoire of things said by programmers about music aired. In music school terminology, these assorted facts are referred to as either "historic" or "theoretical." They furnish the listener with needed information, usually by reading or paraphrasing record-jacket prose. Nothing at all wrong with this, but historical or theoretical information is not the same thing as aesthetic information. That can only be attained by listening (in our special sense) to the music itself. The listener can do this for himself, sometimes aided by a trick or two to gain attention. But to expand aesthetic awareness, to educate the listener in this regard, we have to turn to statements, and they have to be made from audible evidence . . . the music itself, not the record jacket or what a book says about it.

If we subtract historical statements, and theoretical ones, what we are left with generally fall into two categories. It is important for you, the aesthetic educator, to know the difference between them. It's obvious when explained, but hard to do in practice. **Psychological Reports** are the most common (typically, "I like it" or, "I don't like it"). This like-or-dislike response to music is an important one for people. For many, it is the only thing to be said about art ("I know what I like. . ."). But while they are of personal interest to the listener, psychological reports are nearly useless to the aesthetic educator. An honest psychological report cannot be questioned, and no further statements can be made that would be educational in nature. On the simplest level, a dialog restricted to psychological reports can go no further than:

- Q. "What do you think of that?"
- A. "I don't like it."
- Q. "Why not?"
- A. "I just don't."

About the worst thing for the exasperated teacher to do at this point is to explain that the music just heard was by Beethoven, and therefore, should be liked. It seems absurd to think otherwise, and yet, most music education (and religious training) takes place on this level. No wonder people are "turned off."

The other type of statement to make about music (again excluding historical details, etc.) can be labeled an **Aesthetic Judgment**. When "boiled down," these fit into one of the following molds: "X is a good piece of music" or, "X is a bad piece of music" ("good" and "bad" can be replaced by any descriptive adjective). Note how these judgments are different from simple psychological reports. They imply that the speaker has applied some standard (whatever the listener considers good or bad), and if that is true, then some kinds of reasons can be given.

A sample dialogue can go on, now, in an aesthetic educational manner:

- Q. "What do you think of that piece?"
- A. "It's a great piece of music."
- Q. "Why?"
- A. "Because the melody is very expressive, and the guitar sounds good, and the chord changes are interesting, and the rhythm is exciting, and the piece seems to go from one place to another . . . it has the feeling of a beginning, a middle, and an end."

**"The real problem
is getting a listener to
listen, in a meaningful
way, to music,
and to help him or her
to appreciate
what is heard..."**

What's most interesting about this critical description is that it not only praises the piece (and implies the listener's positive psychological report), it is an educational statement in a way that simple psychological reports alone can never be. The music aesthetic educator who is prepared to give aesthetic judgments **with reasons** to a class is far ahead. And better yet, if the teacher can encourage students to think of aesthetic judgments and critical reasons, and gets them to talk about their reasons (after the knack of **listening** is taught), real progress in their aesthetic education will have been made. Historical facts can now be added in, perhaps some musical theory if students are ready; but the important part, the appreciation of music, was there first.¹⁰

The parallel application of this two-step process to radio should be obvious. Once

we have taught listeners, or helped them, to **listen**, we then help them to participate in a meaningful and educational dialogue using, first, aesthetic judgments and second, reasons for those judgments. While we can't really converse with our radio listeners in the normal sense, we can attempt to sponsor a dialogue in several ways. For one thing, we can try to talk to our listeners, rather than at them. By speaking to listeners as friends and fellow students, yet another radio convention is broken, and so is a barrier to communication. You might do this in a manner that calls for the listener to "talk back," perhaps on the telephone or in private. A simple technique is to ask questions for the listener to answer, leaving a short pause for their use (dead air — another convention broken!); more complex interaction takes place on a panel show or call-in show, where the listener subconsciously acts as moderator in "getting involved" in the discussion. The idea is to get the listener to form ideas (rather than simply being the passive receptor of information), and to cause the listener to verbalize them.

All of this may sound fine, but as a practical matter, what do you say when you open the microphone? Reading the backs of record jackets is the mainstay of on-air talk about music . . . are we to do away with historical information?

Consider the following examples:

"Next we'll hear some piano music by Maurice Ravel. Ravel was born in France in the year 1875. His earliest successful music was written for the piano, notably the *Pavane pour une Infante Défunte* of 1899 and *Jeux d'eau*, which we'll hear today, composed in 1901. Ravel dedicated this work to his friend and teacher, Gabriel Fauré. In this recording, the pianist is Vladimir Horowitz."

This announcer could conceivably continue for hours, offering more facts and analytical detail about the piece. To those who already know and love the music of Ravel, these items are educational only in the historical sense. For the many who don't already appreciate his music, such details are often worse than useless, in that they imply that one must know a good deal about western classical music history in order to enjoy and understand the music. Much of the elite aura surrounding the classical music world arises from this kind of music "education." In general, however, there is obviously nothing wrong with introducing a piece of music (classical, jazz, or whatever) in this way. In the course of a music program that lasts for four hours, it likely that this will be the limit of what you'll feel like saying about a piece. But once in awhile, you'll want to play a work that you feel special about; one that you have listened to, and about which you have discovered more than what the label has to say. You have had, in short, an aesthetic experience, and you would like to communicate this to your listeners. You know that historical details don't convey your feelings, and you know by now that a psychological report won't do the trick ("please listen to this folks . . . it's a great piece because I like it"). What you should say is what you have heard, in words that describe the music as well as

you can think of them. Here is how a student broadcaster might intro the same piece:

"I want to play a piece written by Maurice Ravel for you next. This is called *Jeux d'eau*, which translates into 'Water-play' or 'Fountains.' It's amazing how much the piano music sounds like water . . . sometimes slow moving drops that are few and far between; sometimes fast sprays of notes in the high register of the piano. The chords have a watery sound, almost like a Jacques Cousteau soundtrack. After seeing all of those TV specials that use music like this, you have to almost try to get into Ravel's world. He did write it before then, in 1901 [not that that matters so much] . . . What helps me to get past that is the piece's structure; the proportions are well balanced. In movie soundtracks the music has to match the pictures, but here the music has its own logic. It flows naturally from one idea to another, and by the time you get to the end you can have a sense of the "life" of the piece, and of the fountain. You may feel differently about it, but let's give it a listen. Vladimir Horowitz performs it on this recording."

Again, if you are a musical "sophisticate" and already think you know all there is to know about *Jeux d'eau*, this information will probably sound superfluous and almost banal. But such description can be carried out on a very high level (as in the quote about Boulez and Debussy). Radio has more special problems in that listeners can be of all shapes, sizes and educational levels. Not everyone is totally unfamiliar with the music you are playing, but then again, not everyone is likely to appreciate the music you have to play as much as they possibly could. Your job is to get them to **listen**, and then to make or debate aesthetic judgments. The second sample intro above consists of reasons for the implied aesthetic judgment of the programmer. Obviously, the programmer thinks that *Jeaux d'eau* is a good piece of music; the intro explains why. The listener can agree or disagree, based on hearing the music. The opposite strategy is to somehow cause the listener to make an aesthetic judgment, with reasons, on his or her own. One possible way to accomplish this is to play two different versions of the same tune (Egad . . . another convention broken!). Even if you don't say why, the listener will try to figure out why you did that, and may decide to examine the evidence (the music) for the reason. Any statement you make about the music, provided it is at least partially an aesthetic judgment, is likely to be compared with the listener's own judgment. "The Listening Room," a program produced at WQXR in New York, works like this: Several music critics listen to the same piece of music and then give opinions about it. Usually, it gets pretty pedantic, but it all depends on your level. The idea is the same as that expressed above, and the program "works" because it involves the listener.

Music aesthetic education is not the same thing as Music Education. In this

paper, I have tried to show how critical work in aesthetics can be applied to broadcasting techniques so as to accomplish aesthetic education, when appropriate. This obviously won't supplant standard music programming, nor is it expected to go on all the time, everywhere. It is a way to communicate something about feelings of music, in order to give your listeners an educational experience of a special kind. While music is used for examples here, much of what was said could be applied to the other sound arts, poetry and drama. No restriction to "classical" music is implied; any kind of music that you find aesthetically valuable will do.

The great advantage of this kind of education is that both educator and educated tend to learn a lot from it while it goes on. It takes no special training, no large budget, and can be carried out in a non-pretentious manner by anyone with an ear for music. Sensitive listening skills, and radio communication techniques are a must. You'll need to be able to describe what you are feeling and thinking in a manner that truly communicates something about yourself and your subject matter. The special quality of radio, as an art form in itself, must be mastered. How does one do that? Step one: we listen . . .

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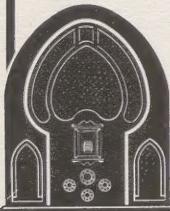
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